

MAY-JUNE, 1956

# music journal



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**Unchained Melodies — Norman Shavin . . . Half a Century of Music — Max Kaplan  
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# music journal

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## Editorially Speaking . . .

THE summer months traditionally represent a let-down in America's musical life. But in recent years this has been far from true. Today there is almost as much musical activity from May to September as in the period generally known as "the season."

It is true that the leading opera houses close for the summer and most of the concert halls lapse into a similar silence. But there are ample compensations in the summer music camps, the workshops, the summer schools and the festivals. Actually one may hear a full schedule of opera in the historic setting of Central City, with scattered performances elsewhere, and the operatic offerings abroad are plentiful. Both operas and concerts in the summer festivals are likely to be somewhat off the beaten track. The conventional program of the fall and winter season is a comparative rarity.

The summer music schools, as well as the camps and workshops, have their bands, orchestras and choruses, offering practical opportunities for participation in group activities under highly competent leadership. There is always the added fascination of outdoor life, including open-air performances, and a healthy atmosphere of physical as well as musical well-being.

Anyone following the circuit of the American music festivals alone could easily keep busy throughout the entire summer. With a few weeks of intensive camp or school work thrown in, the months of May, June, July and August may well become the most musically active of the year.

THE Biennial Convention of the Music Educators National Conference, celebrating the 50th anniversary of that organization, is now history. It was unquestionably the biggest and best of its kind for all time.

Never before had so elaborate a program been presented, with so many participants as well as listeners. Never had the music industry been so well represented, with so many interesting and stimulating exhibits.

The standards of performance by students in our schools and colleges were certainly never higher, and the general level of speeches, papers and demonstrations could be considered well above the average. With consistent emphasis on the highest ideals of music and education there was also continued evidence of congeniality among the officers and members of MENC and of a spirit of co-operation and mutual respect which spoke volumes for the healthy state of the

musical life represented by our educators and their pupils.

President Robert A. Choate of Boston University proved a skilled commander of the vast forces marshalled in St. Louis in mid-April. Executive Secretary Vanett Lawler was her usual efficient self in handling a mass of complicated detail, with the retiring C. V. Buttelman receiving a well deserved tribute in recognition of his years of service in that important position.

With so much going on in so many places at every hour of the day, it would be difficult to single out even the most obvious highlights of the occasion. Certainly the all-morning Sunday breakfast at the Jefferson Hotel was one of them, with Howard Hanson of the Eastman School of Music providing a climax in his thoughtful, provocative and often witty discussion of "Music Education—The Second Fifty Years". The amazing production of Wagner's *Parsifal* by Indiana University's School of Music under the direction of Dean Wilfred C. Bain will not soon be forgotten. Nor will the performance of the All-High School Band, Orchestra and Chorus, led by such famous masters of the baton as Thor Johnson, Joseph E. Maddy, Raymond F. Dvorak, Harold Bachman, Peter J. Wilhousky and Mabelle Glenn.

Many will remember the practical demonstration of barber shop quartet singing, the international program conducted by Louis G. Wersen and his introduction of Professor Egon Kraus, with a children's rhythm band and a fascinating German film on the same subject, and the various programs of bands, orchestras and choruses, perhaps including even the extra-curricular demonstration of piano showmanship by the popular Liberace. A real highlight was the address of Max Kaplan, Chairman of the important Commission on "Music in the Community" (partially printed in this issue of *Music Journal*).

There were luncheons for sectional groups, for graduates of the National High School Orchestra, for Phi Mu Alpha (Sinfonia) and other organizations, including a dinner and a dance sponsored by the Music Industry Council, headed by Benjamin V. Grasso. There were the always popular "Lobby sings" at the Jefferson, with various conductors of experience in such spontaneous vocal expression. Finally the school system of St. Louis put on a combination of pageantry and music that fully justified the selection of that city for the anniversary celebration. It was a grand and glorious convention!

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## PRIZES AND AWARDS

THREE awards, for \$500, \$100 and \$50, will be offered by the National Association of Teachers of Singing, Inc. in their second annual contest. The winner will also be granted auditions by New York's Metropolitan Opera Co., Chicago's Lyric Theatre and the San Francisco Opera Co. Rules and application forms are available through Charles Pearson, Chairman, Nats Singer of the Year Contest, Waban 68, Mass.

The 1956 Chapel Choir Conductors' Guild's annual anthem competition, open to all composers, stipulates that anthems should be suitable for average church choirs. The entry deadline is September 1st. For complete contest rules, write to Everett Mehrley, Chairman, Mees Conservatory, Capital University, Columbus, Ohio.

In its 1957 competition, the Northern California Harpists' Association offers two awards: a \$200 prize for a harp solo and a \$200 prize for harp in combination with one or more instruments. Detailed information may be secured through Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley, California.

The four winning entries in the 1956 Composers' Competition, being sponsored by the Drexel Institute of Technology of Philadelphia, will be published by the Theodore Presser Company, music publishers. Compositions must be submitted by September 1st.

Under the auspices of the American Guild of Organists, the H. W. Gray Company, Inc., New York City, is offering a \$150 prize and the promise of publication for the best anthem composed for mixed voices. The text, which must be in English, may be selected by the composer. For regulations governing the contest, write to the publishers.

## SUMMER PLANS

**T**HE Eastman School opens its summer session on June 25, offering credit and non-credit courses in applied music. The extensive program ranges from instruction for elementary, junior and senior high school students, through teacher-training classes, to band, string, orchestral and choral institutes for conductors. Address inquiries to the Director of Admissions, Eastman School of Music, Rochester, N. Y.

June 26 marks the beginning of the six-week summer session of the Music Department at Northwestern University, Evanston, Illinois. Courses offering credit toward Bachelor's, Master's and Doctor's degrees are given in addition to those arranged for high school students. Classes embrace every branch of musical study, and instrumentalists may participate in the summer band and orchestra.

The Florida State University announces that its Summer Music Camp will open on June 18 for a period of five weeks. In addition to training in the Summer Camp's orchestra, band and chorus, classes will be offered in conducting, music theory and private voice or instrumental lessons. Further information can be had from the Director of Summer Music Camp, Florida State University, Tallahassee, Florida.

The newly formed International High School Music Camp, organized to serve the upper mid-western states and central provinces of Canada, will offer one week of musical activities, commencing July 1. For additional information, inquiries may be directed to the College of Education, University of North Dakota, Grand Forks, North Dakota.

Under the direction of Charles Munch, the Boston Symphony Orchestra will present the 1956 Berkshire Festival at Tanglewood, Lenox, Massachusetts, from July 4 to August 12. This famous festival, which completes the 75th anniversary season of

*(Continued on page 32)*



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# Unchained Melodies are Stronger than Prison Bars

NORMAN SHAVIN

A BAND OF talented musicians love to thump out tunes together but, as happy as music makes them, each would be delighted to leave the band. Half a dozen radio stations in Mississippi broadcast their music each Saturday, but each of the boys would gladly swap the notoriety for their freedom. For, you see, the seven bandmen, dressed in distinctive pants with stripes, are members of the group at the Mississippi State Penitentiary, Parchman.

Self-styled "The Insiders," the band, like others in American prisons, has fluctuated in membership since it was formed in 1950 as an outgrowth of the prison's musical program. The men, who have committed a variety of crimes, come and go. The band has had as many as 13 members, but it has dropped as low as a melancholy five or six when a much-desired parole or freedom has fished a man back into the free world.

The musical program of Parchman was begun accidentally in 1950 when it was learned that some war-surplus instruments were available. The prison administration secured two saxophones, a clarinet, three trumpets, drums, two bass horns and a violin.

A "music school" came next, planned and directed by the prison's genial, slight, graying chaplain, S. B. Harrington, who is as much concerned with social therapy of the

prisoners as with their spiritual needs.

"Our next step, after securing the instruments," he said, "was to make a survey to find which inmates had played instruments before being imprisoned. We found only four men who had played before—and not too well. Next, we sought to find some prisoners who showed aptitudes for music."

Groups from two units were formed into a music school, and for about 18 months the chaplain taught the rudiments of music to two classes with a total enrollment of 40 men. When those who had played before made progress, they were permitted to handle practice sessions in the absence of the chaplain. But a problem arose: Certain kinds of instruments were needed to balance the band.

"First we took the bass horns, which we did not need, and traded them for a saxophone and a clarinet. Then we purchased, through the state, other needed instruments,—

three straight guitars, two Spanish electric guitars, a Hawaiian guitar and other necessary supplies," said the chaplain.

"When we decided to go on the radio, we had to purchase a recording machine, since the men were not permitted to leave the prison. We made tapes, which are distributed to six stations. A number of churches aided us in the purchase of the recording machine."

The present seven-man group, all of whom play by ear, have been on the air since the latter part of 1952, providing two types of programs,—one of classical music, featuring reeds and brasses, and the other,—hillbilly. The group has a repertoire of some 150 tunes.

"After the orchestras had been organized—one for each category of music—we dispensed with the school of music," Chaplain Harrington said. "But we provided for the future needs of the orchestra personnel by keeping three or four men in each  
(Continued on page 22)

*Norman Shavin is Feature and Sunday Editor of the STATE TIMES, Jackson, Mississippi, and has frequently contributed to the columns of MUSIC JOURNAL. His striking account of the success of music among prisoners represents the first-hand observations of a skilled reporter and commentator. The faces of prisoners are deleted for obvious reasons.*



# Musical Changes In Half a Century

MAX KAPLAN



IT is a sobering thought that only about eleven high school generations from now we will be in the year 2,000 A.D. A good many graduates from our music schools this year will be alive at that time, drinking through the night, or singing madrigals, or doing whatever 67-year-olds do on such an occasion. Had our graduates prepared to teach for Plato's Academy in Athens, they should have been able to look ahead to only 23 years of life. Even as late as 1790, or 21 centuries later, the life expectancy was but 24 years. In 1850 it was up to 40, in 1900, 47. But last year, each of our babies could look forward to 69 years of life. And that, my friends, can add up to several million miles of vibrations coming out of durable French horns and double basses and pianos! It means that our students live more years, that we are around longer to work with them; but, fundamentally, it means that the world which has increased life expectancy in the past half-century more than in all of the previous 23 centuries is a different world than that which witnessed the beginnings of the Music Educators National Conference. Our golden anniversary as an organization is more than a note in the passing of time. It is, indeed, a literal transition into a new kind of life, a new culture, and hence a new teaching.

One need not belabor the obvious in recounting some major changes of

this half century. Hours of work went down steadily as technology and specialization took over. Vast populations moved off the farm into the large city, then to the suburbs. Several wars entered the picture. Government on all levels expanded. As a boy I listened incredulously to a crystal radio, with wires running around an oatmeal box; today, a finger motion operates an enormously complicated TV set in my private home theatre. As a boy, a trip of 50 miles was a memorable journey; today, the average number of miles each of us travels between cities is 2,200 per year. A college degree is now the possession of millions. Our material comforts have shot up. Our health is better. And all this has had its effects on ideas, on social structure of the family, church, state, school, community.

All together, it has been truly an era of fantastic change. Misery, comfort, maladjustments, strife, resettlement, new opportunities, personal adventure, emotional uprootedness, creative possibilities,—all these have compounded into a kaleidoscope of human drama whose depth can only be suggested by even the most penetrating of novelists, poets or cultural philosophers.

For the world of music, this time has also implied changes of immense proportions, in mass distribution techniques, in the training of many millions, in the growth of universities and colleges as creative centers, in the flowering of community amateur organizations, in new techniques of teaching, in dark economic days for the professional, in the growth of a strong union of musicians, in the migration of many European musical leaders from totalitarian

nations, and in the impact of new organizations for the professional advancement of music, such as MENC itself.

Yet as we peer into the near future, these changes in the broad culture, and in the arts as well, are only beginnings. We need not confiscate the Superman cartoons hidden in the desks of students for our glimpse into this future. A more reliable source, in the form of 16 volumes which resulted from the atomic energy conference of last summer in Geneva, provides our basic projection of energy potential. And this new energy is one significant clue to the new life, as indeed it is to the possibility of sudden death. . . .

There are, I submit, only two ways in which the music teacher or the profession can approach this picture of social change. One is to say, "What has this to do with me? Come atomic cars and walkie-talkies in every lapel, Beethoven will still be Beethoven. A fugue is still a fugue. Art has its own development,—its own little revolutions, perhaps, but are these not independent of social movements?"

A second approach, of course, is to seek an understanding of these relationships between art, as a vital and integral function in society, and economic, political, social structures and tendencies. Once this is attempted, however, there is no stopping half way. For all of these facets and tendencies affect one another, and the ramification of this complex process cannot be conveniently ignored or talked away by

*This article is quoted from a paper read by its author at the recent convention of the Music Educators National Conference. Max Kaplan is Chairman of the Commission known as Music and the Community and Associate Professor in the departments of Sociology and Music at the University of Illinois, Urbana, Ill.*

the pomposities of cloistered musical scholars of today, as in an earlier day by the Whistlers and the Clive Bells.

Let us assume that the music teacher and musician of today is aware that, for example, the presence of war or peace does have a connection with his work. He is certainly aware, on an everyday level, of the community in which his students, his colleagues, his bosses, his audiences and admirers live, work, play, vote, fight or pray. Indeed, is he not one of them, who also—perhaps outside of his role as musician—loves, prays, lives, fights? What, therefore, is the relationship between these roles as musician or music teacher and as citizen, soldier, friend, brother Elk, Protestant, Republican or husband? Here again, two positions can be stated, although now there is an in-between possibility.

It can be held, on the one hand, that the music teacher's place is entirely in the school, and his assumptions are these: the nature of his art is that it is a separate, non-social tradition; he is hired to do a good job in the school, not to dissipate his energies elsewhere; in the normal course of events, he has sufficient contacts within the community, with parents, audiences, music stores, etc., and he should not get involved in tensions which often exist between factions of musical life in communities. Finally, perhaps most significantly, he holds that a community should seek to develop its own resources with leaders from among its indigenous institutions; in this process, the music teacher may help, but should not usurp, limit, stifle or

discourage other sources of actual or potential leadership.

The opposite view might hold that the music teacher should be active in community artistic activities, relying on these assumptions: there are communities with a dearth of leadership, and little will be done unless the teacher steps in; art as an historical tradition has always moved into and between various social structures and forms, so that the music teacher, unlike teachers of many other subjects, belongs to the whole community; the effective music teacher must maintain close relations with all community resources, as in recreation, church life, private teachers, newspapers and the like; his position in school work permits community leadership without involvement in squabbles. Most significant, from this view, is that argument that in many places there are few facilities for the high school music student after he gets out of school; if no one else does so, the teacher should help create such possibilities. . . .

The world of music is itself a dynamic activity and process in this changing society. While its directions are not always clear, its vitality is assured. There is a large amount of misinformation about the arts in America, a general ignorance about the ferment of artistic and musical activity on the community level. Much is heard about our many listeners, and perhaps there should have been no surprise when, during the memorable TV showing of *Richard III* recently, Professor Baxter of California said that at that

moment more persons were watching than the total of all Shakespearean audiences since the play was written. There is, however, a cultural "explosion," as *Life* magazine has termed it, in the number of persons who are themselves acting, painting, making music and in the many millions of youngsters who are being prepared in these fields for high levels of amateur activity. It was significant that last year about five million dollars more was spent for concerts than for professional baseball.

More important is the continued growth of almost 1,000 community symphony orchestras in all parts of the country. Amateur activity has never been at a higher level of ability. In the field of models for performance, never have such an array of records been available at such modest costs. Never has the distribution of music been so far-reaching, both by mass media and face-to-face. That more is not done is in part due to some of us who cannot reconcile industrial society with aesthetic and humanistic values. With this is the strong tendency, both among college musicians who inhabit past centuries by choice and among professional musicians whose economic base is weakened, to suspect this popular movement in the arts. They see in it a degradation, a lowering of standards. The standards they apply and the analysis they pretend are often built on the shaky structure of art as an aristocracy, talent as a rarity, mass media as a Frankenstein, and America itself as hopelessly pragmatic and non-creative.

The first requisite for us who should take the world of today and of the astonishing tomorrow into account is to rid ourselves of the platitudes which have for many decades cluttered our thinking about the arts. We are a nation of many themes and values. We have the time now to be spectators and also to be participants in creative activities made possible by this new dimension of free time. The four hours each day which we all have above that of our forefathers a century ago, is a period in which our work is done and the ends of life await our claim and our energy. . . .

What will be the nature of our society in the year of 2,000 A.D.

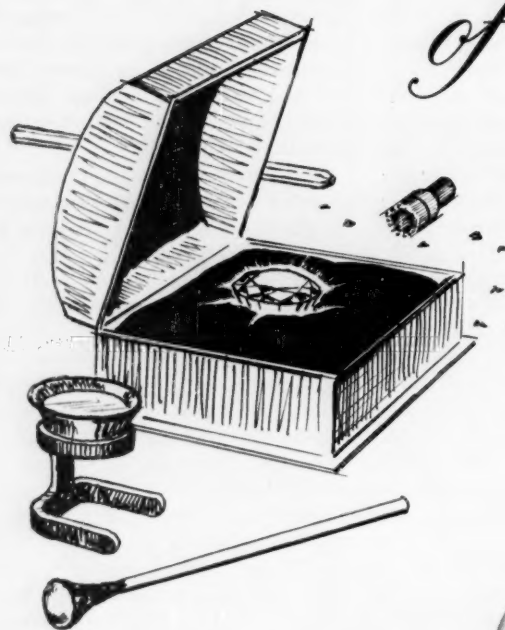
(Continued on page 27)



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# Now Is the Time To Check the Band

EDWIN W. JONES

THE chances are, if you have directed bands for a few years, that you have taken part at some time in such a conversation as the following.

"Good morning, Mr. Smith," booms the happy voice of Principal Brown. "Well, this is September. Ah me, it's great to be back in school again, isn't it?"

You nod genially. He goes on: "We are planning an assembly at the end of this first school week. Everyone loves band music, Mr. Smith,—including me. How about twenty to thirty minutes of well chosen, attractive band music at this first week assembly?"

You shudder inwardly. Through your mind run these thoughts: "How can I give a band program the first week of school? Rehearsals were sparsely attended this summer. We don't have anything worked up. The kids' lips are flabby—"

"We'll try," you finally say. (Band directors are, as a class, pretty strong characters, you know.)

Your principal pauses at your band-room door. He smiles broadly. "Oh yes," he says cheerfully, "don't forget the big parade at Webb City's fall festival next Tuesday night. We want to really shine there. Close rivalry, you know."

These "September requests" will be heard by many thousands of us band directors. What to do?

*Start Early.* How early? "There will always be, I suppose," says a member of the A.B.A., "a demand for early fall appearances of both

your concert and marching bands. It poses a real problem."

"Your recommendation?" I asked.

He smiled. "If you are taking over a new job," he said, "you should look over your situation early in June. If you are hired in late or mid-summer, it's practically imperative to launch an immediate and vigorous campaign in order to make an impression in September."

"Are September impressions important?"

He nodded vigorously. "They certainly are. First impressions are lasting. And your 'superiors' and your community are much more apt to boost your program if you can get off to a fine start."

"That's asking a lot," I said a bit wearily.

He looked at me closely. "Not if you are a sincere bandmaster," he said.

You and I, of course, know directors who walk into the first September band rehearsal "cold". They pass out last year's folders, lift their baton, and the fall band season is "on".

Let's say, though, that we go at the problem another way.

*June is Ideal.* "Whenever I take over a new job," an experienced director said over coffee at a summer clinic, "I visit the band-room in early June. If I'm going to summer school, I look things over in May."

"Things?" someone asked. "What things?"

"The first thing I do," the respected director smiled, "is to ask my new employer whether he prefers to emphasize the concert or the marching band. Then I leisurely ask him if his September calendar calls for some appearances, or if he recalls any traditional September parades or ceremonies where the band is expected to make a strong showing."

"Then I ask him for an inventory listing band equipment, a roster of band members, and the name and address of my predecessor."

A young director spoke up: "How about this being a fine time for call-

(Continued on page 31)



Orson Bean and Friend

(Photo by Harvey Shaman)

(Courtesy Equitable Living Insurance)

*The author of this article is a practical bandmaster who has won great success in competitions and public performances. This is the second of two contributions to MUSIC JOURNAL.*

# A Summer Program For the Youth Choir

R. W. GRAHAM

**I**N most churches youth choirs are disbanded during the summer months. Yet the cry which is heard all year long is that the youngsters are so busy with school during the winter months that they have no time for choir activities. Then why not make more use of young people's choral groups during the summer vacation? To be sure, many families go away for vacations, but there are many youngsters who find that time hangs heavily on their hands even with the many sports which are available during the summer.

During this period there is not the pressure to get rehearsals over, so that the singers can get home to their studies. Late afternoon and evening rehearsals are excellent because they allow those who work to participate and do not interfere with the pleasure activities of the others. Also, there is plenty of opportunity to give the choir a functional outlet by allowing it to sing at many of the Sunday services.

The Oneonta Congregational Church of South Pasadena, California, developed a rather unique summer program for its youth choir which might be adaptable to other specific situations. This church used a rather secular approach as a device for strengthening the high school choir of the church. The whole process began with the decision of the adult directors of the church and the officers of the choir to select a summer-long project which would have a worthwhile end-product, besides serving to keep the youngsters

occupied in wholesome activities. The final decision was to present an original musical production. Naturally, the choir was to continue its function as a performing choral group in the church. In fact, it took over the musical chores normally handled by the adult choir.

The director of the youth choir and a group of student leaders met and appointed committee chairmen to handle the details of the production. Student committees were formed to take charge of writing the script, selecting the music, constructing the stage, designing and securing the costumes, handling the makeup chores, planning the choreography, promoting the show and handling the ticket sales, planning the social

activities and securing a pit band. The choir director was made directly responsible for the supervision of the musical numbers, but an adult dramatic coach was asked to contribute her services toward the staging of the dramatic sequences.

The next step was to choose a theme for the production. This was done under the supervision of the dramatic coach, who also helped the youngsters actually do the writing of the script. In choosing a theme they endeavored to find one in which a simple plot could serve merely to hold together a series of musical numbers. It was thought that the music should be more important than the dramatics. Also, the theme should be suitable for a large cast which has a diversity of interests. The group finally chose to build the script around a musical tour which would have musical production numbers staged in Albuquerque (Indian music), Oklahoma (farm and western music), the Allegheny Mountains (gypsy music) and New York City (miscellaneous Broadway show music). The committee then proceeded to write dialogue, using characters who would take a tour and thus move from one musical setting to another.

The music committee worked



Winner of First Prize (\$250) in National Photography Contest sponsored by The American Music Conference. Submitted by Mrs. G. P. Mannheim, Brooklyn, N. Y.

*This informative article is based on the personal experiences of an outstanding authority in the field of church music. Mr. Graham lives in East Stroudsburg, Pa.*

with the choir director to select appropriate music. All of the numbers, except one anthem which was supposed to represent a church service attended by the traveling group, were light and secular in nature. The group pooled their talents to compose an original theme song to open and close the show. The solo numbers were built around specific individuals in the choir. Whenever possible, choral singing was used as background music. This made the choir rehearsals a lot of fun for the youngsters, who were anxious to do a good job on the next Sunday's anthem so that they could begin rehearsing the popular music.

The stage crew designed and built the scenery which had been sketched by the script committee. The boys constructed wooden frames out of scrap lumber, stretched butcher wrapping-paper over it and applied kalsomine paint. As the church had no suitable theatre, the show was staged out-of-doors. The wooden frames (flats) were fitted with hooks which hooked over the edge of an overhanging room. When a change of scenery was called for, the boys on the stage crew simply came out and changed the scenery right in front of the audience. The portable scenery on the improvised stage was handled in the same manner.

Costumes were made from scraps and odds and ends by the costume committee. For example, Indian costumes were made out of burlap sacks. Overalls and calico dresses served to give atmosphere for the Western scene. For a production number built around the song, *Singing in the Rain*, the cast donned raincoats and carried umbrellas.

The dance routines were made up by one of the choir members who happened to be studying dancing at the time. Most of the steps had to be simplified so as to be suitable for those who had never danced before.

The details concerning the collection of properties, stage lights, arranging for the sale of tickets and the preparation of the cast party were handled by the various committees as the production went along.

The rehearsals were organized so as to utilize small groups of young people who rehearsed for half hour intervals several times a week. For

example, the square-dance group rehearsed from 4:00 until 4:30 P.M. on Monday, Wednesday and Friday afternoons. Because the individuals involved in the rehearsal had chosen that specific time to rehearse, it seldom inconvenienced any of them. Each act or sequence was broken down so that only a few people had to work together at a time. This technique eliminated needless waiting on the part of the cast. It was not until the final dress rehearsal that the entire cast was brought together at the same time. However, as the rehearsals progressed, larger and larger groups were assembled until entire sequences were put together. As there was a great deal of administrative detail connected with the coordination of the rehearsals, a student assistant director was appointed to keep track of the minute details. Her duties were to remind the cast members of the rehearsal schedules and to act as a liaison agent among the various groups.

Two performances were given on the lawn in back of the church. As the ticket salesmen had been on their toes, the cast was able to play to full houses both nights. The show lasted approximately two hours and was broken by an intermission during which coffee was served. More than eighty young people participated in the production in one way or another. The program included twenty-two separate musical numbers, seven of which included the entire choir. One of these numbers was an anthem which the choir sang in church on the following Sunday.



**Impression of Rachmaninoff**  
Surrealist Painting by Dr. John Myers

Its setting was supposed to be in a cathedral in New York City.

The project had several desirable outcomes both for the church and for the young people in the choir. First of all it helped to develop a fine feeling within the choir. Everyone felt that he had contributed something worthwhile to the program. Each youngster identified himself more closely with the church, its program and the church leaders. Also, the summer program attracted a considerable number of new members to the choir. They found it so enjoyable participating in the show that they continued with the choir the following winter.

A financial profit large enough to run the high school youth program for the entire season was realized. In fact, after expenses the profit was in excess of \$500. To be sure, most of the tickets were sold to church people who would have contributed to the church anyway. But paying to see an entertaining program made it a whole lot easier for them to part with their money. Also, this gave the young people the feeling that they were paying their way in the church.

The musical production served to raise the prestige of the youth choir in the church. From then on there was less hesitancy on the part of the boys to join the choir. During the following year the choir enjoyed singing some of the popular songs which had been a part of the show. This activity made for harmless relief in the routine of rehearsing the religious music.

While it is true that many churches do not have the facilities or the leadership necessary to go all out for a summer-time production as pretentious as the one just described, even a small church could handle a short musical on a small scale. Or perhaps a commercially prepared operetta might do the trick. There are few better ways in which to appeal to young people than to bring music down to a level which they understand. When this is done, they are much more apt to contribute to the music program of the church and will endeavor to understand more clearly the function of music in the church.

The project is worth some thought. It may be the answer to your youth choir problem. ▶▶▶



# What's in a Name?

MARYLA FRIEDLAENDER

THE STUDY and analysis of names, a much neglected subject, can be fascinating and may frequently serve to identify a person, or his ancestors, with a particular locality or occupation. Let us consider certain Italian composers and musicians, many of whose names possess one common denominator: they appear in the plural form because an individual's name usually applies to the various members of his family; thus, Vincenzo Bellini means "beautiful little ones" (*bel* as in *bel canto*, plus the diminutive suffix). European names, in general, are derived from three main sources: a person's origin, his occupation, or a distinctive quality associated with his character or personality.

In the first grouping we discover that Paisiello means "a little country or region"; Castelnuovo-Tedesco, literally "the new German castle"; and Cimarosa (*cima*, "summit" plus *rosa*, "red") could be interpreted as "red summit." Arturo Toscanini's name would also appear, at first glance, to refer to a place or origin, as the translation "little Tuscans" would imply the province of Tuscany. However, this famous conductor's native province was actually Parma. More applicable, in this instance, would be the Spanish word *tosco*, meaning "rough," which when translated into Italian, signifies "the little rough ones."

In the second division, where an individual's occupation is reflected, there are such names as Tagliavini,—"he cuts vines," hence vine-cutter; Wagner,—"wagon driver or maker"; Mahler,—"painter"; Schumann,—"cobler, and Kalkbrenner—"lime burner. There is a seemingly paradoxical explanation for Carl Maria von Weber's name: the prefix *von* is a sign indicating nobility of birth, whereas the true translation of Weber is *weavers* (in other words, "hand workers")—which would imply peasantry.

Examples of names illustrating pronounced attributes or distinctive

characteristics are abundant: Tartini—the little stammerers; Scarlatti (Alessandro and Domenico)—the scarlet ones; Cherubini—the little cherubs; Clementi—the mild ones; Leoncavallo—lion horse; Rossini—the little red ones; and Boccherini—tiny mouths. Other colorful explanations of names are to be found in those of Tchaikowsky—a Russian sea gull; Smetana—sour cream; Vieuxtemps—old times; Rameau—branch; Rubinstein—ruby stone; Strauss—ostrich; Bruch—break, etc., *ad infinitum*.

In certain countries, names will reveal a father-son relationship, as in the case of Mendelssohn, which denotes the *son of Mendel*. (The Russians imply "son of" by the suffix—sky or witch.)

Obviously Verdi means "green," and Monteverde is literally "a green mountain," (spelling it *Monteverdi* mixes the singular and the plural.) Bach is of course a brook, Haydn may mean "heathen" and Liszt has a possible connotation of "cunning".

Finally we have the appellation, Handel, "little hand," a word which also gave rise to the 19th-century German school of commerce called "Handel," partly because one of its tenets was that "a handshake would suffice to complete a transaction."

This is but a brief listing of the interesting derivations in which names are rooted. Certainly, by merely consulting a good dictionary and a book of semantics, a rewarding investigation of this subject could easily be made. ▶▶▶

The Royal Conservatory of Music, Toronto, Canada, announces that the faculty for the summer session, commencing July 3, will comprise such artists as Claudio Arrau, Inge Borkh, Roy Henderson, Rafael Mendez and Alfred Gallodoro. In addition to private and class instruction, provision is made for teachers' courses in piano, voice and theory as well as for woodwind, church and organ music workshops. ▶▶▶



Photo by courtesy of Crescent Industries, Inc.

July 9 marks the beginning of the summer session at Columbia University in New York City. In addition to vocal, organ and piano instruction, lectures will be given in Harmony, Operatic and Symphonic forms. Composer Henry Cowell will offer two courses: a Survey of Music and Twentieth-Century Tendencies in Music. Columbia University Teachers College has a curriculum embracing studies in Principles, Practices and Materials in Music Education.

Polis Persinger, Joseph Fuchs, Arthur Balsam and Marianne Kneisel are among the faculty members of Kneisel Hall, a string and ensemble summer music school, located in Maine's Blue Hill. The 8-week session, beginning July 2, comprehends private and class instruction for piano and string instruments, with several ensemble classes conducted weekly. Inquiries should be addressed to Marianne Kneisel, Director, 190 Riverside Drive, New York.

Consisting of sessions with first chair musicians from the Boston, Philadelphia, New York and Pittsburgh Orchestras, the Musicians' Workshop of the American Symphony Orchestra League will be conducted in Providence, Rhode Island, June 15-16. Direct inquiries to the League itself, c/o P. O. Box 164, Charleston, W. Va.





# The Accordion Comes Into its Own

CLARKE FORTNER

**I**T REALLY doesn't make a great difference today whether the accordion was invented by Friedrich Buschmann of Berlin in 1822, as some authorities claim, or by Damian of Vienna in 1829, as others insist. Nor does it make too much difference that it is a direct descendant of the *cheng*, an ancient Chinese wind instrument, a sort of primitive portable organ which first made use of the principle of the free reed. What is important to all of us, laity and educators alike, is that it has become such a popular medium of musical expression that in total sales it outranks every other instrument except the piano. Annual imports of Italian-made accordions alone rose from 26,652 in 1939 to 129,714 in 1953. This means that hundreds of thousands of American boys and girls already play the accordion but have no outlet for their talent and ability through the public and high school music departments of the country.

The modern piano accordion has been adopted by leading symphony orchestras, both as a member instrument and for solo performances with orchestral accompaniment. It has been accepted as a serious medium by quite a number of colleges, universities and conservatories, by the

National Music Camp at Interlochen, Michigan, and by a great many world-famous composers who are currently devoting their talents to the composition of a wide range of serious works, written specifically for the instrument. It has been adopted as their "favorite" instrument by many countries such as France, Italy, Spain, Germany, Belgium, Holland, Sweden, Denmark, Great Britain, Australia and South Africa. Only in the American public and high school music departments has the accordion been almost completely ignored, at least up to this time.

## For a Life Time

Our school systems have not yet recognized the accordion for what it actually is,—one of the most complete and versatile musical instruments of all time, a *lifelong* instrument that commands the respect and love of almost every American from 7 to 70. It is the one musical instrument that will be played and enjoyed long after the school years are ended. *All his life*, the child who learns to play the accordion will benefit by the training received and from his ability to express himself through music of his own choosing and creation.

The tragic weakness of most school music programs is the number of music students who abandon musical activity after graduation because their instruments are not suited to solo playing and they have little or no opportunity for group playing.

While this condition cannot be completely eliminated, it can be relieved through greater emphasis on an instrument such as the accordion which lends itself to *lifetime* service. Fully recognized by musicologists as a serious as well as a fascinating medium of musical expression, the accordion is a home instrument, a party instrument, a solo instrument and an ensemble instrument—all in one. It is also the most logical and practical member of the musical instrument family for use in the schools as a BASIC medium for musical training.

As everyone knows, the accordion is made up of two separate and distinct parts:—the treble and the bass. The treble side utilizes a regular piano-type keyboard, but is played much like the organ, for a tone is sustained only as long as the key remains depressed. In the past it has been generally recognized that the piano keyboard offered the greatest possible opportunity for the "hear-see-do" approach to musical training. But it is a very difficult undertaking to assemble the number of pianos required for class piano instruction in the school room. And private lessons are virtually impossible to provide in our system of mass education. On the other hand, most parents are happy to buy and provide an accordion for their child and it can be transported to the school room for use there.

In the case of the accordion, the instrument not only has a piano keyboard but a bass keyboard as

(Continued on page 27)

*Clarke Fortner is a well known teacher and player of the accordion, with headquarters at Glen Ellyn, Illinois. He is the author of the popular "First Five Lessons for the Accordion," a practical method for beginners. This article was originally prepared for the Frontalini Distributors and is reprinted by permission.*

# NEWS about UNIFORM DESIGNS



**Adolph Ostwald**, *President, "Uniforms by Ostwald" Inc.*

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**A.B.A. AWARD** — *The administration of a \$500 award for an original band composition is conducted annually by a special committee of the American Bandmasters Association. Clifton Williams, of the University of Texas, received the first such award at Santa Fe, New Mexico, in March of this year.*

**WE ARE PROUD** and grateful for this comment by the late Dr. Edwin Franko Goldman: "The Ostwald people do more than manufacture fine uniforms—they sponsor musical events to encourage high school bands and budding musicians everywhere. Occasionally they award prizes for original band compositions. And to bands needing new uniforms and instruments, "Uniforms by Ostwald" furnishes fund-raising ideas and plans without charge. They are a growing force in musical America."

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# The String Shortage— Real or Imagined?

JACK E. FINK

SOME twenty years ago the evening stroller through an average neighborhood would be sure to hear at least several youngsters scraping violins in the durance vile of enforced practice during the course of his walk. Today he would hear instead the burbling of a trumpet or the squawk of a clarinet, provided of course, that the TV sets had not pre-empted the air waves. Has young America replaced its old idols, Menuhin and Ricci, with James and Goodman? Has there been a genuine decline in interest in stringed instruments? If so, to what extent and why? The problem has serious implications for the cultural life of the country.

The evidence that there has been a marked decline in the study of stringed instruments over the past twenty-five years is clear and unmistakable. The Western college and university music departments, the Eastern music conservatories, the public schools and the professional orchestras attest to the fact.

Gabor Retjo, head of the string department of the University of Southern California School of Music and formerly head of the cello and chamber music department of the Eastman School of Music, admits that there has been a decline in certain string instruments in the last few years. "The attraction of school marching bands may have something to do with it. Probably in the last

couple of years television has taken away much time from the age group coming to colleges and universities. As a result, there is a leaning toward wind instruments." Less time is needed to develop and play wind instruments decently, Mr. Retjo notes. The violin and cello take ten to twelve years of serious study before the musician can be called accomplished. However, there seems to be a resurgence of interest in the cello. Usually the violin is more popular than the cello but lately at U.S.C. and at schools in the East the proportion is 50-50. According to Mr. Retjo, this seems to be a general tendency.

## Reports from Colleges

Other college music educators also report a falling off in the study of strings. Dr. Feri Roth, head of chamber music at U.C.L.A., as well as leader of the Roth Quartet, says, "There has been a decline in stringed instruments in the last twenty years but in the past three years stringed instruments are going uphill again." Professor Gibson Walters of San Jose College explains the decline in strings as a consequence of the following factors: the lack of qualified string teachers, the failure of string teachers to keep up with modern teaching methods, the promotional activities of the band instrument houses and the impossibility of mass producing stringed instruments of good quality.

A survey of the country's conservatories reveals that here also the decline in the study of stringed instruments is evident. At Curtis Institute the enrollment in strings has averaged 28. Just prior to World

War II the figure was 36; that fell to 23 in 1943 and to a low of 15 in 1949. In the Chicago Conservatory the decline started about ten years ago. The years 1940-50 were the worst and strings have continued below par until recently. In the past two years there has been a slight upswing in string registrations.

Dean Chester W. Williams of the New England Conservatory of Music says that enrollment at the Conservatory is up about 25% over last year, but he points out that this doesn't mean too much since last year the enrollment was at least 15% below that of the previous year. The shortage, he believes, has existed for at least the last 25 years and he thinks the principal reason is the high school band. Music supervisors can build and train a high school band faster than they can an orchestra. In some cases they have organized a band and started winning band prizes within two years, a feat impossible with an orchestra.

Teachers of music in the public schools are likewise concerned with the decline in the study of stringed instruments. Dr. Helen Howe, head of the Department of Music for the Chicago Public Schools, notes that where 20 years ago one school district alone had 150 string pupils, there has been a sharp decline in interest in strings for the past decade. She ascribes it to the increase in bands, especially as a result of the highly efficient handling of wind instruments by the band houses, which lend students instruments, set up attractive displays at conventions and sometimes provide free uniforms to encourage purchase of instruments. "You cannot compete culturally with something that is pro-

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*The writer of this candid article on a pressing problem of today is himself a string player of outstanding ability, formerly a member of the St. Louis Philharmonic and still participating regularly in chamber music at his home in Palo Alto. He is now Assistant Professor of English at San Jose State College.*



moted," Dr. Howe says. "We need commercial houses or endowments to buy up fiddles and give them to the kids. The economic and the glamorous are stressed today. Unless we can glamorize the strings, it wouldn't surprise me if we ran out of strings altogether."

In the Detroit school system the authorities have managed to buck the general trend away from stringed instruments by "talking up orchestra rather than talking down band." However, about half as many students work orchestrally as for the band, which in view of national trends is probably quite a bit better than in the rest of the country. Out in the smaller cities of Michigan, where a school district has limited funds and cannot support both a band and an orchestra, the choice has unfortunately almost always been to take the band and let the orchestra go. At a recent music festival there were scarcely any entries of strings from outstate schools. Pontiac, which has long had one of the best bands in the state, has only recently begun a string program in the high schools.

In Philadelphia school administrators became aware of the string shortage some five years ago and took action. Now there are 1,881 pupils taking string lessons in classroom instrumental teaching, an increase of 10 per cent over last year, according to Dr. Louis Wersen, director of the Division of Music Education in the city schools. "We have a great increase in string pupils because we saw to it. We told the principals that to have an orchestra in the school they had to have string players. They encouraged more pupils to study violin and cello." In the All-City Junior High School Orchestra, five years ago, there were 90 players and the group was hard-pressed for strings. There were very few cellos, one or two violas, and the violin talent was inferior. Now there are 150 in the orchestra and more string players turn out than can be admitted.

Another example of what the public schools can do is reported by Dr. A. J. Bowen, head of the University of Mississippi Extension Department. Alarmed by a 1952 survey which showed only 135 stringed in-

(Continued on page 26)

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# Music Moves Outdoors For the Summer Months

AUBREY B. HAINES

**A**CROSS the United States this summer music lovers will pull themselves away from their after-dinner television and their high-fidelity sets. Into private cars, public buses or street cars they will load blankets, cushions and bottles of antbug lotions and ride off to their local or neighboring stadia, bowls or amphitheatres. As dusk draws on, they will plump themselves down by the thousands on damp grass, slatted benches or cold concrete to spend the evening straining to catch the sounds of distant bowing, blowing or singing. In short, the American summer outdoor music season will be under way.

In America the taste-level of summer audiences seems to have risen somewhat bravely over the past quarter of a century. Nowadays many programs bear a general resemblance to wintertime fare. That is to say, the music lover is treated to a kind of Carnegie Hall concert, with stars and mosquitoes thrown in.

In the heart of the spectacular Rocky Mountain region of Colorado the Aspen Music Festival will be held in the Amphitheatre at four o'clock each Wednesday, Saturday and Sunday afternoon from June 27 through September 2. Planned and presented under the direction of Izler Solomon, programs will be devoted to both vocal and instrumental solo music as well as chamber, orchestral and operatic works. One of the legendary silver-mining towns of the 1890's, Aspen provides a mid-Victorian backdrop to its cultural activities.

The Central City Opera Festival in Colorado will open on June 30 and continue through July 28. Here

seventeen performances of Puccini's *Tosca* and sixteen of a new work will be presented. The new opera will be *The Ballad of Baby Doe* by Douglas Moore.

Traveling further West, we come to beautiful Carmel, just south of Monterey Bay in California, overlooking the cliff-washed shores of the Pacific. From July 15 to 22 the nineteenth annual Bach Festival will be held here. Major works to be performed will be the *Mass in B Minor* and—in celebration of the Mozart bicentennial—this composer's *Requiem*. Morning programs of unusual and rarely-heard Bach, pre-Bach, and contemporaries of Bach works will be given in the Carmel Women's Club in addition to two morning

lectures, while afternoon organ recitals by Ludwig Altman of San Francisco are scheduled to present some of the great works of Bach for this instrument.

Further south, near the Coast, the famous Hollywood Bowl promises another brilliant season of eight weeks, with Tuesdays and Thursdays devoted to symphonic performances by the Los Angeles Philharmonic Orchestra, while Saturdays will offer "pops" concerts. Big-name conductors and soloists are always billed.

Inland from the Coast is Redlands Bowl, where residents of Southern California appreciate the many summer concerts free of charge, with a  
(Continued on page 30)



"I don't care where you got him. He's the solidest sender I ever heard."

The writer of these comments on summer music is a frequent contributor to musical magazines, including considerable material for MUSIC JOURNAL.



# music corner

A REVIEW OF TIMELY AND UNUSUAL PUBLICATIONS

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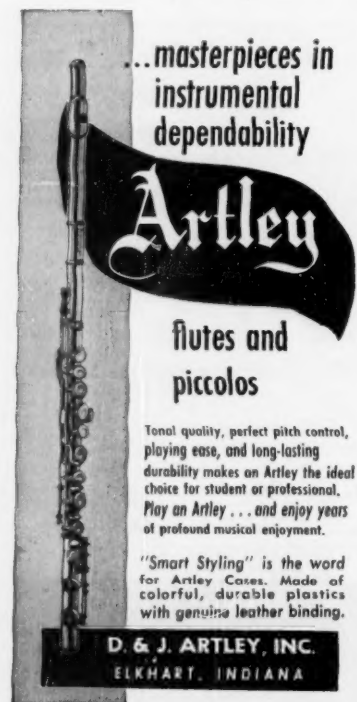
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## MELODIES ARE STRONGER THAN PRISON BARS

(Continued from page 7)

group as replacements for those men due for release or parole."

Currently, the group of bandmen, led by an inmate who has served more than five years, consists of men who have been convicted of armed robbery, assault, or grand larceny, and have terms ranging up to life imprisonment.

Hearing them, one senses that music keeps them creatively occupied and cuts deeply into the strain of imprisonment.

One of the group has even penned a number of poems, to which other "Insiders" have set music. One of the works indicates the aching longing echoed in many an inmate's heart. Titled *My Boy*, it reads in part:

"O, the warming thrill of a little hand

As it clasps one finger tight,  
The buoying power in trusting eyes,  
May I never dim that light!"

The band-leader performs on an instrument which bears the label, "Antonius Stradivarius Cremonensis Faciebat Anno . . ." but the bottom line ends limply, "Columbus, Ohio."

### Popular Radio Program

"The Insiders" have earned a measure of popularity outside the prison compound, and their radio broadcasts bring them an average of five fan letters a week—mostly requesting numbers.

"Both groups have made tapes which are used for entertainment outside the prison," said the chaplain. "The warden at Angola (another prison) told me that his musical program at outside functions was accepted so enthusiastically that he wasn't able to fill the desired public engagements. Had we been able to take the men outside, I feel sure we would have received a like response."

"The Insiders" practice every afternoon for three or four hours—the only privilege permitted them—to enable them to do their weekly half-hour broadcast.

What has the musical program meant to participants?

"We have heard from a number of former 'Insiders,'" said Harrington. "While none of them is playing professionally, so far as we know, many

of them are playing with small groups and have high praise for what they learned while here with the orchestras.

"The results of our efforts have been most satisfactory. We noticed a transformation in the attitudes of those who participated in the music programs.

"Among these groups we have had some of the worst men in the prison, but after they became interested in the music, they gave us no disciplinary problems.

"We also found," the chaplain noted, "that the orchestras were great morale builders, not only for the units to which they are confined, but for the entire prison.

"We have always gotten a considerable amount of encouraging fan mail and this has had a most wholesome effect on the entire institution.

"During our six years with the music program, we haven't found any one other particular project that has been more helpful to the prison population."

The yearning of the men fills their music. They may lack the precision and virtuoso skill of a Heifetz or a Segovia, they may slight the subtleties inherent in music, and they may not know a coda from a "D. C." or a *forte* from a *pianissimo*.

But what does it matter?

You hear them play, and you are warmed by the pleasure which they derive from creative expression. The melodies which filter through the bars linger with you long after you leave, and you recall that in the dingy corners these men played for you and managed to laugh with you.

And you remember something the band-leader told you, a quip out of the ease which music brought him:

"I'm eligible for parole but it hasn't come through yet. If you see the governor, tell him I said . . . 'Pardon me.' " ▶▶▶

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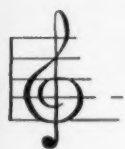
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# In and Out of Tune



SIGMUND SPAETH

AMONG music educators the argument still rages as to whether active participation, particularly in the instrumental field, is preferable to mere listening. Of course the ideal is a judicious combination of the two. But if adequate performance of some sort is clearly impossible (or perhaps an ordeal to listeners as well as players), must the gates of the musical heaven be closed entirely to the untalented?

Dr. Howard Hanson, in his thrilling address to the recent convention of the Music Educators National Conference, seemed inclined to emphasize the importance of participation, mentioning particularly the pleasure of playing in a string quartet, and he spoke rather patronizingly of those who are able to satisfy their souls with records, radio and television, not to speak of "live" performances in the concert hall or opera house.

The fact remains that at least ninety per cent of the American public must be satisfied with the role of the listener, with the definite possibility of developing an actual "art of enjoying music." If they participate at all, it is bound to be on the level of mere recreation, far from the maddening strains of string quartets or other instrumental ensembles.

If every pupil in a school or college is automatically required to spend at least a year in the discovery of great music (not necessarily its history or the lives of its composers), then the entire plan of musical education can be graduated through a series of small groups, leading up to the handful of real talents that deserve individual attention as creators and interpreters of serious music. Between the completely democratic and all-embracing class of listeners and the few who demand instruction in composition or as vocal or instrumental soloists, there should be various groups of singers and players, representing various grades of skill and industry.

As with athletics, there can be not only varsity "teams" of musicians but larger groups of potential candidates and purely recreational players, leading up to the substitutes and "scrubs" needed by every sport. This would include both marching and concert bands, orchestras, chamber ensembles, choruses, quartets and popular "combos" of all kinds. Incidentally, every one of these active participants in music should also be required to attend a listening class for at least one year before graduation is permitted.

There is a tendency today to over-emphasize the importance of skilled performance, perhaps at some cost to the general enjoyment of music and the formation of listening habits for a lifetime (including whatever participation is possible). Many directors of school and college music work incessantly toward perfection, inviting comparison with professional organizations and thinking always in terms of impressing an audience. They limit their pupils to the skilled interpretation of a few effective show-pieces, instead of exploring the literature of great music as widely as possible, and they work with monotonous drill for success in competitions and public appearances. The result may be a completely unbalanced musical program, concentrating on the exploitation of a comparatively small number of talented and industrious pupils, but neglecting the musical needs of the entire student body. Admitting the effectiveness of such performances and the prestige they bring to an educational institution (comparable to that of a good football team), how much do they actually contribute to a truly musical atmosphere? And how many of these performers are likely to continue their musical activities after graduation? The record at the moment is not too encouraging. ▶▶▶



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Paul Ulanowsky, who has had the singular distinction of accompanying Mme. Lotte Lehmann for fourteen years, first came to America in 1935 as accompanist to the contralto Enid Szanthy. The association of the Viennese accompanist with Mme. Lehmann began in 1937 when they toured Australia. For the past four years, Mr. Ulanowsky has taught at Boston University and he has coached at Tanglewood since the summer of 1949.

Asked whether he believed our young instrumentalists and singers possess the potential of today's established artists, Mr. Ulanowsky observed that technical proficiency is "incredibly high" among our young instrumentalists but that they often consume far too much time attempting to play louder and faster than their rivals and devote too little time to artistic essentials.

"As to singers," he continued, "those of, say, 200 years ago were on a par with instrumentalists in every way. But of course that was long before Hollywood and TV. Today's singer can often get by with a minimum of purely technical equipment. It is possible to succeed despite vocal

inefficiency in these new fields where a singer's first concern is to look well and 'put things over'."

"Young singers don't seem to have the time to study properly for a serious career both for financial and psychological reasons. Old-timers studied for eight to ten years and held no other job while studying," he pointed out. "Careers were based almost entirely on talent and technique. Today it is these two plus disproportionate amounts of application, personal appeal, luck, nerve and stamina."

Stressing proper preparedness further, Mr. Ulanowsky cautioned, "When you wish to give a Town Hall recital, think twice, three times and then postpone it as long as possible. Only one out of twenty is really ready. There are too many pres-

ures on young musicians which force them to take major steps too soon. Some among them should never have begun a career."

Mr. Ulanowsky commented that there is a new problem our young soloists must face. "Because of demands for mass consumption, musicians have to perform in halls that are much too large. A great deal of expression is lost or becomes rough and coarse. Today the 'geographic tension' between the performer and audience is stretched beyond its limit in such halls, though this fact may create a novel listening sensation. This is, of course, a matter of conjecture. In any event, it is a condition of which the young artist must be aware."

When questioned on the proper relationship between a performer and his accompanist, Mr. Ulanowsky answered, "Both my parents were professional singers. Of all the things I learned from them, I remember best that an accompanist must never tamper with a voice, especially someone else's."

Before coming to America in 1939 as the accompanist to Zino Francescatti, Otto Herz played for many of the celebrated artists who visited his native Budapest. These included Lotte Lehmann, Elisabeth Schumann, Marcel Journet, Richard

## As They Were



Dr. and Mrs. J. Kenneth Pfohl and their children in 1929, when they won the National Federation of Music Clubs' award as America's "most musical family." James Christian Pfohl (trumpet) is now conductor of the Charlotte Symphony Orchestra and director of the Brevard Music Festival.

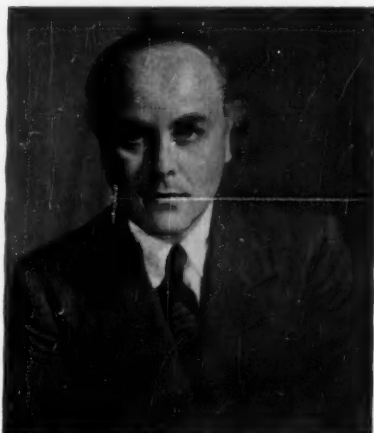
Crooks, Lauri-Volpi, Giuseppe de Luca, Jan Kubelik and Adolph Busch.

Dr. Herz declared that he never advises young musicians on the technique of their instrument or voice. He added that he may say "that is good" or "that is bad" but this is always the extent of his comment.

"I am not actively interested in technique," he continued. "I don't understand it well enough. Programming and assisting in the artistic delivery of a program is my field. I try to do it thoroughly, not permitting any superficiality."

Dr. Herz maintained that one of the most important considerations for the young artist is the composition of his recital program. He carefully considers the type of voice and personality of the performer before offering any program recommendations. The artist and his teacher, he continued, will undoubtedly have preferences in the choice of a program. He added, however, that he is always prepared to consult with both artist and teacher in making these arrangements if they so desire.

Otto Herz went on to say that only



Paul Ulanowsky

the gifted should attempt the concert field. "There is no guarantee of success even for the capable. It depends on the market. An exceptionally fine singer may not be successful at first if there are other exceptionally fine singers coming up. But later on, if there is a need when others have dropped out, he may be successful."

He therefore spoke of the "imponderabilia" or "breaks" which occasionally play a part in the life of a young performer. He referred to the

situation, for example, in which a spectacular substitution is made for an indisposed artist, in opera and also in recital.

"But you must be prepared to exploit the breaks. Half prepared work is of no use. You must always be ready to do your best. That is why I stress that the artist be prepared to do his program as well as is humanly possible,—whether a vocalist or instrumentalist or anyone coming before the public."

Dr. Herz, who is an Associate Director of the New York College of Music, has toured America with numerous outstanding artists. For several years, he has been associated with the baritone William Warfield.

A native of Warsaw, Artur Balsam began his study of music in Lodz, Poland. Between 1928 and 1932, he furthered his education at the Berlin State Academy of Music. Soon after leaving school, Mr. Balsam traveled to the United States to tour with Yehudi Menuhin and later concertized with Erica Morini, Zino Francescatti and Nathan Milstein.

"The instrumentalist today seems  
(Continued on page 32)

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## THE STRING SHORTAGE

(Continued from page 19)

strument students in Mississippi's public schools, the Department began a program of sending music teachers to various areas of the state to organize string classes, down to the elementary school level. This pilot program lasted a year, after which schools were at liberty to continue it on their own or drop it. About 90% of the schools followed the program and continued either full or part time instructions in strings. The result is an increase of 923 per cent in string students in the public schools of Mississippi.

Some fifteen years ago, Frederick Stock, addressing a convention of music educators in Chicago, complained bitterly that orchestras could no longer depend on a supply of United States string players and were having to import them from Europe. Today only the outstanding orchestras with prestige and high salaries are able to get good string players. Certain of the smaller orchestras have had to resort to special recruitment methods to meet their string needs. In Tulsa, H. Arthur Brown, conductor of the Tulsa Phil-

harmonic and himself a violinist, worked out a scholarship plan whereby talented string players are scouted and brought into Tulsa to earn while they learn. After graduation they are guaranteed a job with the orchestra. Tulsa business men provide jobs to supplement the music student's income while he is studying. Whereas most orchestras rehearse in day-time, the Tulsa group rehearses at night, giving the student his full school time and time for additional employment.

### Critical Problems

But even some of the large orchestras have found it increasingly hard to get string applicants for the past eight or nine years. The string section of a leading orchestra has been roundly criticized by at least one visiting soloist, who says, "I don't know if they are having trouble getting good men, but it sounds as if they are." Even so distinguished a group as the Boston Symphony has its problems. Gail Rector of the orchestra's managerial staff points out that it has been difficult to get the proper number of qualified players. Once a young musician begins to achieve some competence, Rector says, there is a strong temptation—both for fun and profit—for him to go off and play in a jazz or summer resort orchestra, instead of going where he could develop further and begin to achieve some degree of real excellence.

Of course, the smaller professional orchestras feel the pinch most severely. The Houston Symphony began to notice the dearth of string players about five years ago and the situation has grown worse since then. The main problem is not a lack of auditioners, of whom there are plenty, but the true "pro", the competent and seasoned symphony player, thoroughly "routined", is the rare exception. "Every violinist wants to be a Heifetz," says personnel director Al Urbach, himself a cellist. "They can play concertos like mad, but you give them the music of Beethoven's Second Symphony and they don't know what to do with themselves."

From the viewpoint of social psychology there are some interesting implications in the decline of

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stringed instruments. The stringed instrument, especially the violin, is the instrument of the soloist, the individual rather than the group. In an age of conformity, when the individual is being increasingly absorbed into the group and all the pressure is exerted toward greater and greater conformity, it is not surprising to find the instrument of the individualist falling into popular disfavor while those instruments which promote integration into the anonymous fellowship of a marching band are on the rise. True, there is conformity in a large orchestra, but not to the extent of the band, where all the members are dressed in the same uniforms and engage in the same drill formations. Unquestionably, too the martial temper of the times has been more conducive to the blare of brass and the roll of drums than to the dulcet tones of strings.

The picture, however, is not one of unrelieved gloom. Since music educators have publicized the problem, registrations in the strings have risen in the past three or four years. The public schools have begun to exert pressure in behalf of orchestras and string quartets. Most encouraging of all is the great increase in the number of community orchestras. But the battle is far from over and much yet remains to be done. ►►►

## MUSICAL CHANGES

(Continued from page 9)

remains to be seen. Whatever its nature, your A will still be a 440, but who will use that violin bow or piano key, under what conditions of home life, within what patterns of leisure, through what context of community and nation,—these matters will affect the musical functions, meanings, and, indeed, the very presence of a musical life itself. To the extent that musical and artistic life in that atomic society is truly creative and significant, let it be recorded by our professional progeny that we in middle of the century were at least willing to look ahead of us and around us. Life then will perhaps be longer than our own; is not our ultimate objective to make it increasingly rich and significant through the common heritage and possession of the arts? ►►►

## THE ACCORDION COMES INTO ITS OWN

(Continued from page 15)

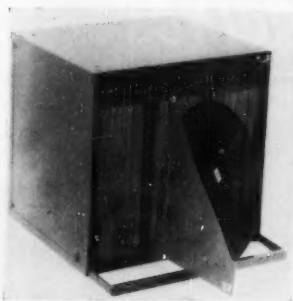
well. The bass system utilized was invented by Wheatstone, the English physicist, and is without question one of the remarkable developments in the whole history of musical instruments. It comprises a system of buttons, ranging from 12 to 120, depending upon the instrument chosen, buttons which not only produce single bass tones, but complete major, minor, dominant seventh and diminished chords as well. To learn to play the basses is no more difficult than to learn the touch system on the typewriter. Yet, while learning the basses, the student automatically learns ALL the basic fundamentals of harmony and analysis, including chord and key relationships. If one were to set out to devise the most practical instrument possible for basic musical training, he would ultimately come up with something very closely resembling the accordion.

The accordion is the easiest of all musical instruments to learn to play

in an acceptable fashion. True, to become an artist requires as much time and study as any other instrument, but it is not the function of the public and high school systems to produce artists. It is their function to teach those subjects that will provide a basis for any career upon which a graduate may determine, or at least provide the recipient of the training with the elements needed to build character and to make possible the maximum enjoyment of life after school days are finished. Unfortunately, many music educators shrink from the accordion simply because they don't understand the instrument, have given no thought to its place in the scheme of things, or simply follow the beaten path of their predecessors.

Many thousands of school children already play the accordion. Are not these children entitled to participation in public and high school music programs? For those who do not already play, the accordion is *easy* to

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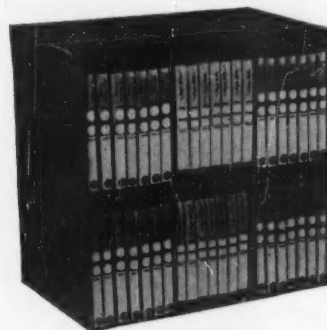
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teach. It can be taught successfully by any experienced music teacher and without special training. Many excellent methods of instruction are available today, and a wealth of material has been published for accordion class work and ensembles.

Such publications are so self-explanatory that it is possible for any qualified teacher to teach the accordion even though he has had no specific training on this particular instrument. All that is required in addition to basic musical knowledge is

a working knowledge of the piano keyboard and a little study of the system employed for the basses.

Great utility and flexibility make the accordion adaptable to a wide range of uses. It is extremely practical in the school band, where it can be used as a substitute for any number of other, less familiar instruments. As long ago as 1938, a section of 12 accordions was utilized in a National High School Band at the National Music Camp, Interlochen, Michigan. It has also been used with great success in the school orchestra, in strictly accordion groups or special ensembles of mixed instrumentation. It is an incomparable instrument in that it is a complete musical unit, equally satisfactory when played without accompaniment or when utilized as a solo instrument with band or orchestra.

Why should there be further delay in the introduction of this fascinating musical instrument into the school program? The inclusion of the accordion in a band or orchestra will add tone color and distinction and, at the same time, provide a musical opportunity for many more students. An all-accordion orchestra is an exciting musical adventure that will bring new fame to a community and provide advantages to the members that will endure for a lifetime. ▶▶▶

On June 16 the College of the Pacific, Stockton, California, opens its summer music camp. Designed for only trained musicians, the camp offers vocal and instrumental instruction, with each week's activities culminating in a Sunday evening concert of band, choral and orchestral music.

The New York College of Music, New York City, opens its six-week summer session on June 18.

During its summer music session, which begins June 18, the University of Oregon in Eugene will have its regular staff giving courses leading to undergraduate degrees. Concerts by University ensembles and students will be presented and the Hungarian Quartet will be in residence July 2-July 22. Inquiries should be addressed to Theodore Kratt, Dean, School of Music.

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# The American Music Conference

THE services of a tune detective are hardly necessary in tracing the astonishing growth of popular interest in music over the past several years. There are no hidden clues, and the basic facts of this growth are a matter of record. There is one fact, however, that should be singled out for well-deserved emphasis,—and this is the leadership of the American Music Conference in fostering what may be truly called a renaissance of interest in music and in music-making.

In 1947, AMC was chartered by the State of Illinois as a non-profit, public service organization. Since that time, it is proving to be the catalyst long needed by both the music profession and the music industry for unifying the fundamental aims of many different groups and individuals.

With its goal of bringing the benefits of active participation in music to everyone in America, AMC has filled a role of vital importance to the world of music, as well as to the cultural development of our country.

Operating without infringing on the programs or objectives of any other group, AMC sets itself these goals: to extend music education in schools; to foster the growth and development of community and industrial music activities; and to increase appreciation of the value of music in the home, in character building agencies for youth, in the church, and as an avocation.

AMC is financed by voluntary contributions from many branches of the music industry and other organizations as a public service. It sponsors a broad information program which provides excellent material on musical activity to all communications media.

In addition, AMC co-operates regularly with national, regional, and local organizations of music teachers, educators, parents and teachers, veterans, women's clubs, rural leaders, service clubs, youth groups and others.

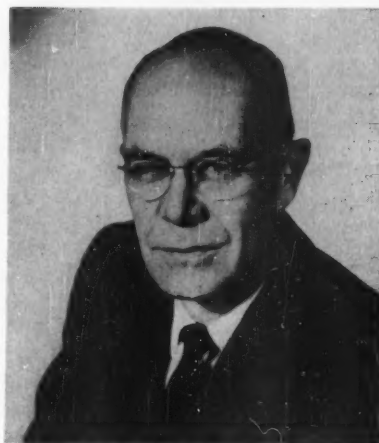
Administratively, AMC is governed by a board of directors and its staff

includes specialists and experts recruited from the music education profession. Its headquarters are at 332 South Michigan Avenue, Chicago, Ill.

The specialists on AMC's staff serve in the field as aides in advancing the cause of music within the scope of AMC's function. They conduct workshops, aid schools in strengthening their programs and co-operate with individuals and groups to make active participation in music-making as natural as getting up in the morning. Educational and civic leaders of many types join in lauding the expert help of these men.

Other major contributions of AMC have come from its public relations program, which, though conducted on a very modest budget, has influenced potential music-makers in all social and occupational categories.

Through this program AMC supplies consumer and trade magazines, newspapers and news services, business publications, educational journals, farm magazines and radio and television outlets with carefully planned ideas and basic material on music and music-making, feature stories, pictures and scripts. Also provided is important assistance to editors and writers who may be pre-



**John W. Fulton**  
*Executive Vice-President, American Music Conference*

paring musical material for publication.

Despite the fact that a fabulous opportunity for music is offered by increased consumer purchasing power and more leisure time, interest in music does not come into people's lives automatically,—it has to be put there. AMC's public relations program has been wisely geared to this realistic goal and the results it has achieved are proof of its effectiveness. The number of magazine articles, newspaper stories, radio commentaries, TV shows and other impacts on the public — all stimulating greater desire for music's benefits — literally exceeds a hundred thousand each year.

Looking back on the work it has done to date, and contemplating the opportunities of the immediate future, AMC sees ahead a new "Golden Age" in musical activity. This is a realistic appraisal, for — as John W. Fulton, AMC Executive Vice-President, points out — there must be music in everyone's future, if the stresses and strains of modern living are to be met successfully, and if the increase in leisure time is to be balanced by a wholesome outlet for emotions.

Dr. John C. Kendel, a past President of the Music Educators National Conference and a former  
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**Dr. John C. Kendel**  
*Vice-President, American Music Conference*



## MUSIC MOVES OUTDOORS

(Continued from page 20)

freewill offering taken during the intermission. Here again nationally-known musicians will appear, and the season will begin with another performance of *The Blue Bird*, which won such high praise last summer.

Not far behind the Mexican border is scenic Balboa Park, near downtown San Diego, where the San Diego Symphony Orchestra performs under the baton of Robert Shaw. To be expected is some outstanding choral work, given with Shaw's unorthodox seating of the chorus.

Not the least factor in encouraging summer attendance is that of the outdoor surroundings. The setting for the Tanglewood Concerts is one of the loveliest. The rolling contours of the Berkshire Hills of Massachusetts, with a Saarinen-designed shed possessing acoustics as fine as any concert hall's, make this an ideal spot for summer music listening. The enclosed audience usually overflows onto the vast surrounding lawn. Hence the shed's walls are raised to let the music out to the hundreds who sit quietly on the grass. This summer the Boston Symphony Orchestra will again perform under Charles Munch and guest conductors, and Boris Goldovsky's opera students may be expected to offer some more superb performances. In addition, many students from all over the nation will be studying choral works and taking special courses on solo instruments under the tutelage of members of the Boston Symphony as well as other guest teachers. Across the State in Boston itself the Esplanade Concerts by the Boston "Pops" Orchestra under Arthur Fiedler will again be a summer feature.

Ipswich, Massachusetts, has its Castle Hill Concerts for seven weekends beginning early in July, in surroundings that make it possibly the most original of all. A huge garden, with a capacity of 2,000 persons on a fine old estate, it offers all the beauties of good music and sells such trimmings as fresh lobster and cold champagne to picnickers.

Lee, Massachusetts, is the site of famed modern dancer Ted Shawn's

Jacob's Pillow Festival, the nation's largest dance event. This summer bids fair to attract big audiences for more unusual events in the dance world.

In New York State, on picturesque Chautauqua Lake, a symphony season of twenty-eight concerts will run from July 6 to August 22. In addition, there will be six operas—all presented in English—each in two performances. Chamber music, choral events, recitals and regular organ concerts by George William Volkel will round out the season.

In New York City the Lewisohn Stadium Concerts, played by the New York Philharmonic-Symphony Orchestra, will again draw thousands of listeners to their programs, as will the Goldman Band on the Mall of Central Park.

### New Haven Symphony

New Haven's tenth annual "Music Under the Stars" will consist of six concerts from June 26 to August 28. Under the management of the local Junior Chamber of Commerce the New Haven Symphony Orchestra will be featured, with Harry Berman and Frank Brieff as conductors. Each night offers one or more soloists in a "pop" concert.

To the music lover's delight, Robin Hood Dell in Philadelphia has no box-office. All tickets are free to the public through the efforts of Frederic R. Mann, Dell president. In 1953 the Philadelphia City Council appropriated \$75,000, and the sum was matched by Friends of the Dell, Philadelphia's music patrons. Each of the "Friends" contributes \$100, receiving in turn two reserved seats for the season. All other seats are general admission, and tickets are distributed on a "first come, first served" basis. The Dell season will run from June 18 to July 26. A brand new Dell is now being prepared and will be ready for the opening concert. Retained will be the beautiful setting in Fairmount Park, but the band-shell will be replaced with a new one, designed for better listening and greater visibility from the audience. Steep steps will

be replaced by ramps, and the seating arrangement will be on the stadium order, bringing the audience closer to the stage. The shell will also be in a slightly different position, permitting a view of the picturesque Schuylkill River. Again through the untiring efforts of Mr. Mann, the new Dell has been made possible by a \$300,000 appropriation of the City Council.

Up in the North, buried among the lakeside evergreens in Door County, Wisconsin—sixty-five miles northeast of Green Bay—is Fish Creek, the home of the four-year-old Peninsula Festival. Here for two weeks, beginning early in August, Thor Johnson, conductor of the Cincinnati Symphony, will gather an orchestra of forty outstanding musicians. Nine concerts will feature unfamiliar and contemporary works, and the season customarily plays to full houses.

Out in the Southwest, Albuquerque will hold its fifteenth annual chamber music festival in June in its 500-seat Little Theatre. Here the concerts are donated by banker-rancher Albert Gallatin Simms, one-time Congressman, in memory of his wife, the late former Congresswoman Ruth Hanna McCormick. Each performance, strangely enough, concludes with Schumann's *Piano Quintet, Opus 44*, since it is sponsor Simms' favorite chamber music work.

More and more the United States appears to be turning to summer music listening in the great outdoors.

Butler University's Jordan College of Music, Indianapolis, Indiana, initiates its 1956 summer session on June 12 with one-week workshops and special seminars in addition to their regular eight-week courses for non-graduate and graduate students.

Beginning June 18, the Southern Illinois University's summer curriculum will embrace every aspect of musical training and this year features two sections in its vocal department,—one devoted to madrigals, the other to an opera workshop, both under William Taylor's direction. Information can be received through the University itself, Carbondale, Illinois.



## NOW IS THE TIME TO CHECK THE BAND

(Continued from page 11)

ing on a few influential people?"

"Fine idea—," the first speaker said. "But get these other things done first. And look over your equipment carefully. Any slow valves? Stuck slides? Badly dented instruments? Cases with 'gone handles'? Broken drum-heads?"

Another bandmaster said: "Yes, the sooner you can get instruments that need repair to the shop, the sooner they'll be back. August is a bit late to take stuff to a band repair shop."

"How about checking over the music?" I asked.

"O.K.," most agreed. "But that can be done later."

All of us know, though, that getting ready to rehearse in September and suddenly hearing: "There's no second cornet music to this" or "Where's the first horn part? I've looked everywhere" can be disconcerting. So it pays to wade through the music you think you might want to play and list the parts you need to order.

After the summer clinic had broken up and a car-full of us were returning home, we continued talking over "what one might do to have his band ready for September appearances."

One, a college bandmaster, said: "It's good to meet some influential people, when you take over a new job. A band always can use money and you will need the help of these key people. They will help you raise the means for uniforms and equipment. And," he went on, "you can secure their cooperation."

"How?" came a back-seat voice.

The college director turned. "Well," he said, "make sure you are dressed cleanly and neatly, when you first meet these people. Be pleasant and businesslike. You should impress them with your sincerity and ability to adapt yourself to local conditions. And make your first visit rather short—they have problems also!"

"I don't exactly like meeting people," a director said. "I'm a bit on the timid side, I guess."

Somebody laughed. Another then spoke up: "A band director needs

the help of many people. And the Chinese say, 'If you don't enter a tiger's den you can't get his cubs.'"

Here are some other suggestions, gathered from many sources, for getting our bands off to a strong start in September:

1. Meet, write, or phone all band members and try to get them together for a few rehearsals before September opens.

2. Try, by every ethical means possible, to get the largest possible number of band members *present at your first summer rehearsal*. (This creates confidence that "next year will be a banner band year.")

3. Use the newspaper. If you don't have the journalistic touch, ask your newspaper man to help you. He'll be *glad* to!

4. Be enthusiastic before your youngsters. . . . Optimistic. . . . Organized. . . . Cheerful.

5. Have special rehearsals for your drummers and majorettes before school begins. Ask for snap and precision. (Be snappy and precise yourself.)

It's a marvelous delight (and certainly and positively worth working for) to know your September band is *Ready!*

Then *YOU* can call on Principal Smith the first day of school and say: "How about a short assembly the end of this first week? Our band has some attractive new stuff all worked up—and we're 'arin' to go!" ▶▶▶

A two-week music workshop will be conducted by the Catholic University of America in Washington, D. C., commencing June 15, which will feature instruction for teachers and will emphasize classroom teaching of piano and orchestral instruments.

The University of Redlands, California, this year offers two summer sessions, the first commencing June 25, the second on July 30. Music education courses will be emphasized, but private instruction in applied music will be available under the direction of the regular faculty.



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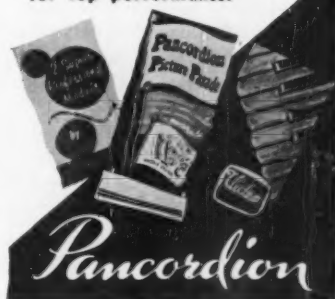
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## THE ACCOMPANIST'S VITAL CONTRIBUTION

(Continued from page 25)

prepared to cope with any technical problem but his technical facility far outshines his artistic development," Mr. Balsam stated. He added that audience tastes have assisted in developing this trend to the extent that today's young musicians feel if they play as fast and with a tone similar to a famed artist's, they have achieved full stature as a performer. Mr. Balsam believes the young artist is too impressed with reviews and audience reaction and does not trust his own musical instincts.

"The young soloist does not always realize technique is not the ability to play fast or slow, loud or soft, with vibrato or without vibrato, but only the means of executing a piece of music according to one's taste and judgment."

Mr. Balsam continued by saying that our young people feel they must have a pattern or formula to follow. They do not try to discover their own road to accomplishment.

"Young musicians do not dream enough because they have no time and if they took the time, their parents would tell them they were lazy. Our young people should be left alone to lie in the grass and look at the sky one day each week."

He expressed the opinion that often young artists are given to understand they must earn a living at an early stage in their development and therefore face disappointment too soon. They simply are not ready for a career.

Asked what he considers the requirements for one who contemplates a career, Mr. Balsam answered, "If he loves music to the point where he could be nothing but a musician, let him follow music. If he feels that only as a musician will he be satisfied with himself,—not arrogant or conceited, but truly happy without ever being envious of others, then he has the requirements for being a musician."

Returning to the problems that face our young recitalists, Mr. Balsam added, "We have great talent and great teachers but our young people are not given an opportunity to learn to believe in themselves."

He concluded that those who guide our young musicians place too

much stress on material accomplishment and offer them too little opportunity to truly enjoy music.

Three eminent accompanists have stated their views. The young performer and those who counsel him may consider the opinions of these artists and possibly benefit by their deliberations. It is to be hoped that those who are concerned with the future of music in America will have a better understanding of the difficulties confronting young people who contemplate musical careers. ▶▶▶

## AMERICAN MUSIC CONFERENCE

(Continued from page 29)

director of music instruction for the Denver Public School System, is Vice-President of AMC. He has noted, as so many of us have, the tremendous number of persons who have enriched their lives with music since AMC was founded in 1947. He sums up in this way what he believes the future holds for music:

"All the signs are that the boom of interest in music is just getting under way. As more and more people find the need for wholesome and satisfying use of their leisure time, and as the trend makes music 'the thing to do,' we can hopefully look forward to the time when playing a musical instrument for satisfaction, for expression of emotions, for release of tensions and for wholesome social activity will be as universal as going to the movies or watching TV."

Dr. Kendel is right, of course. AMC did not create the need for music, but it is continuing to foster in an increasingly important way the means through which this need may be met. It has performed a vital function in opening up new horizons for thousands of people in all walks of life. It has done this by uniting the efforts of many individuals and groups whose programs in the past had often conflicted and crossed, and by impressing people with the desirability of music in modern living.

The American Music Conference has already done an extraordinary job in making music a living thing for people who had never known its blessings. In the years ahead, it can be expected to bring more and more individuals and families into music's spirit-renewing world. ▶▶▶

## SUMMER PLANS

(Continued from page 5)

the Boston Symphony Orchestra, will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons and will also offer a series of six concerts by chamber music groups on Wednesday evenings. New works by Copland, Piston, Hanson and Villa-Lobos will be introduced at Tanglewood. There will be a number of guest conductors, including Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein. Among the outstanding soloists appearing with the orchestra will be Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa and Adele Addison. Address inquiries to the Festival Office, Symphony Hall, Boston, Mass.

Yale University's Norfolk Music School, Norfolk, Connecticut, will open its 16th summer season on June 21. Visiting professors and the regular faculty members will provide special training in theory, instrumental study and ensemble. Bruce Simonds, Director, can supply detailed information.

June 18-July 29 marks the nineteenth season of the Midwestern Music-and-Art Camp, sponsored by the University of Kansas School of Fine Arts, Lawrence, Kansas.

Western Michigan College's fifth annual summer camp is scheduled to open for its two-week session Sunday, July 1, according to Leonard V. Moretta, camp chairman.

S. Lewis Elmer, national president, announces that the Biennial National Convention of the American Guild of Organists, celebrating their 60th anniversary, will be held in New York City, June 25-29, with headquarters at the Waldorf-Astoria.

As part of its summer program, Drake University, Des Moines, Iowa, offers workshops in opera, orchestra, band and music education as well as participation in their summer chorus, band and orchestra.

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The **FRED WARING** Music Workshop Announces



## NEW MUSIC FOR BAND

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As the Fred Waring organization has grown increasingly active in the educational field, it has become inevitable that it should produce distinctive instrumental music for non-professional use. For, while the Waring Glee Club is justly renowned for its singing, the Pennsylvanians have long been recognized as one of the most versatile and creative instrumental ensembles in America.

Now, from the talented work of the Waring staff, and from other prominent writers comes a new series of band compositions. Tested and approved by the Fred Waring Music Workshop, here is "out of the ordinary" music that will add substance and variety to every instrumental program.

**TRUMPET IN THE NIGHT**—A haunting and melodic nocturne for solo trumpet and band by Harry Simeone. The accompanying parts are full but not difficult, while the solo part will give your first-chair player a chance to shine in a truly "big time" manner. Full Band \$5.00 Symphonic Band \$6.50 (includes full score) *Medium* Also for solo trumpet and piano \$1.50

**RAILROAD SUITE**—Eastman faculty member Lyndol Mitchell has composed an outstanding three-part suite incorporating familiar railroad tunes. The result is a refreshing and original piece that depicts: "John Henry," "Lonesome Whistles" and "Brave Engineers." Not difficult for the Class B band but musically worthwhile for more accomplished groups. Full Band \$11.00 Symphonic Band \$13.00 *Medium*

**MOSES**—The first in a series of Biblical portraits for band by the well-known American composer, Julian Work. Contemporary in conception, here is a contemplative and majestic piece that movingly portrays this great Old Testament prophet. Full Band \$8.00 Symphonic Band \$10.00 (Full Score) *Medium-Difficult*

**DOGFACE SOLDIER**—This rousing and authentic Infantry marching song has recently received public popularity from its presentation in the Audie Murphy autobiographical film "To Hell and Back." Charles Maxwell's "sound track" arrangement has been adapted from the film score for marching band by Earl Willhoite. Marching Band \$2.00 *Medium*. Also available for assembly programs, pep rallies and proms—Harry Simeone's Dance Band Arrangement: \$1.25

**THREE THEMES FOR BAND**—These three melodic settings give the band an opportunity to produce some unusual harmonic progressions which "sound." The composer (and Band Director) —Robert M. Dillon—has achieved this by writing interesting lines for all sections. The opening Andante which is rich-sounding and popular in character is followed by a March interlude which provides good contrast for the concluding section, which is contrapuntal. It all adds up to music young bands like to play. Full Band \$5.50 Symphonic Band \$7.00 *Easy*

**FLUTE COCKTAIL**—Harry Simeone's delightfully different scherzo and blues for 2 or 3 solo flutes was originally introduced by Fred Waring; has since been recorded by Arthur Fiedler, and has been featured on Band of America and Firestone Hour programs. A delight for audiences and a good opportunity for the larger band to show off the entire flute section by "doubling up" on the solo parts. Band \$5.50 Orchestra \$7.00 (Extra String Set \$1.00) Also for 3 flutes and piano: \$2.50 *Medium*

**STEPPING OUT**—If you feel that, "They don't write marches the way they used to"—try this one by Randall Bellerjeau. Equally good for field or concert: \$1.50 *Easy*

**BEGUINER'S LUCK**—Alec Wilder is one of today's most versatile composers—writing effectively for both school and professional performance. Here is his first composition for band—full of subtle Latin-American rhythms which support a flowing melody that has plenty of contrapuntal and harmonic interest. Full Band \$5.50 Symphonic Band \$7.00 *Medium*

**THIS IS MY COUNTRY**—One of the great patriotic marches of our time in a new setting for band by Hawley Ades. Equally good for field or concert performance. \$3.00 *Easy*

**IKE, MR. PRESIDENT**—Written by Fred Waring as an inaugural march for President Eisenhower, this stirring selection is an ideal musical tribute to our nation's number one soldier-statesman. Full (\$3.50) and Symphonic (\$4.50) Band arrangements by Harry Simeone. Marching Band (\$3.00) by Randall Bellerjeau includes IKE field formation. *Medium*

**HI-FALUTIN' HOEDOWN**—A lively and amusing concert piece in the style of an overture developed from the fiddlin' tune, "Arkansas Traveler" by Harry Simeone. Audiences and players will particularly enjoy the imitative "rooster crows," "chicken cackles," "donkey brays" and "pig grunts" assigned to various instruments. A "required list" selection in several states for 1956 and a "must" for your programs. Full Band \$10.00 Symphonic Band \$12.00 *Medium*

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